

Edward Galar  
RECORDED  
VERSIONS™  
in Audio & Tab  
AUTHENTIC  
RECORD  
TRANSCRIPTIONS

Transcribed by Wolf Marshall

# DEEP PAARD



#y s t e r i a

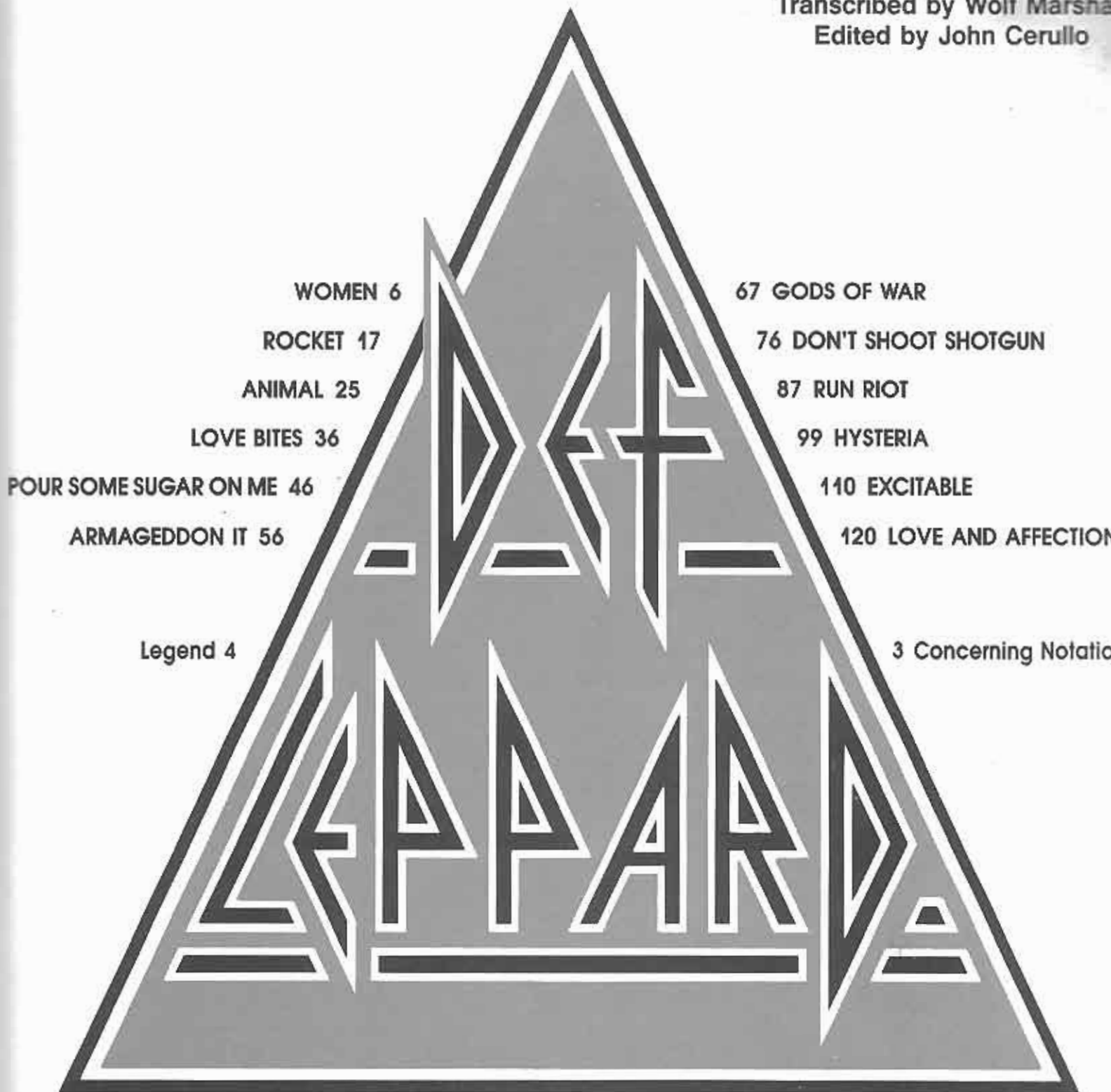


Photo: Ross Halfin

## CONCERNING NOTATION

In an effort to present a more accessible and comprehensible format in these transcriptions, certain aspects of phrasing have been simplified. You will notice the omission of the obligatory redundant characters in the tab and standard notation. The letters (B for Bend, S for Slides, H for Hammer-on, etc.) have been removed in favor of the graphic symbols alone:

The second system of musical notation continues the melody. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5). A slur covers the next four notes: D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter). This is followed by a 6:4 ratio bracket under a slur covering two measures. Then, another 6:4 ratio bracket under a slur covers two more measures. The system ends with a final note G5. Below the staff, there are fingerings: 14, 13, 13, 15, 13, 17, 13, 17, 10, 17, 13, 17, 13. A 'Full' marking with an upward arrow is placed above the 15th measure.

This will yield a two-fold benefit. First, the transcribed score itself will have an uncluttered look which is easier to perceive visually providing a shortcut in the learning process. Second, this format will encourage you, the player, to make the necessary transition from a "tab-only" reader to a guitarist who will begin to relate to standard melodic notation - opening the doors to the worlds of Bach, Paganini, Beethoven, Debussy, Stravinsky and Coltrane. In this format, the laws of common sense will prevail. The following phrase will serve to illustrate the logic of this less cumbersome notation:

# LEGEND

Four measures of musical notation on a treble clef staff. Each measure shows a note on the staff with a dashed line above it labeled '8va' and a triangle indicating a bend. Below the staff, the fret number '12' is written. The bends are labeled as follows:

- Bend (half step): B  $\frac{1}{2}$
- Bend: B  $\frac{1}{2}$
- Bend (whole step): B Full
- Bend (whole and half steps): B  $1\frac{1}{2}$

Bend  
(half step)

Bend

Bend  
(whole step)

Bend  
(whole and half steps)

Four measures of musical notation on a treble clef staff. Each measure shows a note on the staff with a dashed line above it labeled '8va'. The bends are labeled as follows:

- Bend (two whole steps): B 2
- Bend and Release: B Full, R
- Hold Bend: B Full, (B Full)
- Prebend (Ghost Bend): B Full, (B)

Bend  
(two whole steps)

Bend and Release

Hold Bend

Prebend  
(Ghost Bend)

Four measures of musical notation on a treble clef staff. Each measure shows a note on the staff with a dashed line above it labeled '8va'. The vibrato techniques are labeled as follows:

- Vibrato: wavy line
- Wide Vibrato: wavy line
- Vibrato with Vibrato Bar: wavy line, (w/Bar)
- Rake Strings: rake, 12

Vibrato

Wide Vibrato

Vibrato with Vibrato Bar

Rake Strings

Four measures of musical notation on a treble clef staff. Each measure shows a note on the staff with a dashed line above it labeled '8va'. The techniques are labeled as follows:

- S: S
- P: P
- H: H
- w/Bar: w/Bar

S

S

P

H

w/Bar



w/Bar  
 8va-  
 B R B  
 B 1 1/2 Full 1 1/2  
 (1)  
 8va  
 A.H.  
 Sounding pitch: A  
 A.H.  
 15 15 15 7

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

Artificial Harmonic (with pick)  
(Overtone of 5th generated)

A.H.  
 8va-  
 Harm.  
 (2) 12fr.  
 Harm.  
 A.H.  
 T  
 8va-  
 P  
 3  
 P  
 T  
 P  
 P  
 7 12 0 12 17 15 12

Pure Artificial Harmonic  
(octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

B  
 B 1/2  
 T  
 P.M.  
 B (1/4)  
 11 2 2 0 7

Bend and Tap-On  
Technique

Percussive Tone  
(Muffled) (Finger mute)

Heavy Muting  
(P.M.) (Palm Mute)

Slight Bend (Microtone)

Trem.  
 P.S.  
 P.S.  
 Trem.  
 9 7 9 10 9 10 8

Staccato  
(shote notes)

Choppy Phrasing  
(extreme staccato)

Pick Scrapes

Tremolo Picking

B  
 B Full  
 Muted  
 Trill  
 9 7 9 7 5 (0 7) 9

Unison Bend

Muting (distinct pitches)

Trill

# WOMEN

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

Moderate Rock  $\text{♩} = 92$

## Introduction

**A** (Em)

Guitar 1

Guitar 2: Fade in w/delay/noise (rub strings against frets) (Guitar 2 continue simile) Guitar 3: Fade in

*pp* *mp* (noise) *mf* *p* Long slides *mp*

9 12 12 (X) (X) 12 5 12 5 12 5 12 5

2 4 4 2 4 4 2

E5 C5 D5 Em C D<sup>6</sup><sub>9</sub>

Guitar 2 (Rhythm)

*f* vib. w/bar cleaner tone w/chorus

5 12 12 5 12 12 10 5 12 12 5 12 12 10

Em C D<sup>6</sup><sub>9</sub> Em7 C (add9) D5

vocal:

Ooh we ooh \_ Ooh wee ooh. \_\_\_\_\_

1/2 1/2

5 12 12 5 12 12 10 5 12 12 5 12 12 10

w/tar (slight vib.)

0 0 0 2 0 3 2 0 3 0

7 7 7 5

E(m)5 (Guitar (acet))

**B** 1st Verse

In the be-gin - ning, (w/echo repeats) God made the land.

(out)

(0)

Synth Bass plays root (E) in steady eights.

Then He made the wat - er and creat - ures, then He made.

swell w/volume control

0 10 7



**D** C5 D5

Guitar 2 P.M.

love, \_\_\_\_\_ one part wild, one part la - dy, one part  
 love, \_\_\_\_\_ one part child, one part love \_\_\_\_\_ one part  
 Guitar 1

distortion

D5 (E5) (G5)

**E** Chorus N.C.

child. I give you: (Bkgd voc.) (Wom-en! Wom-en!) Lots of pret-ty wom-en.  
 wild. (Wom-en! Wom-en!)

Guitars 1,2

1/2 1/2

(A5) C5 D5 (E5)

Guitar 2

(Men! - men!) they can't live with-out them. (Wom-en! Wom-en!)

Guitars 1,2

1/2 1/2

(G5) (A5) C5 D5

Lots of pret-ty \_\_\_\_\_ wom-en, (Men! - men!) they can't live with-out them.

A.H.



1. **Em** **C** **D6** **Em** **C**

Guitar 1

1/2 1/2 1/2 1/2

5-12 12-5-12 12 10 5-12 12-5-12 12

Guitar 2

cleaner tone w/chorus (vib w/bar)

8 7 7 5

Guitar 2 **D6** **F** 2nd verse (Guitar tacet) (Em)

And in the gar - den, \_\_\_\_\_ lust be - gan \_\_\_\_\_ The an - i - mal in -

(12) 10

**Em7** **D/E**

stinct, the wan - ton man, She fed him with a hun - ger an ap - pe -

w/panning cleaner tone w/chorus and delay

X X 9 8 7 7 9 7 0

**C/E** **Em** **Em7** **D/E** **C/E** **Em**

tite and fill-in' with e - mo - tion he took a bite... It was a one part

let ring let ring let ring

5 5 5 4 5 8 7 7 7 5 5 4 5



**H** (Guitars tacet)

D5

(C)



Synth plays root notes in steady eights

(15)



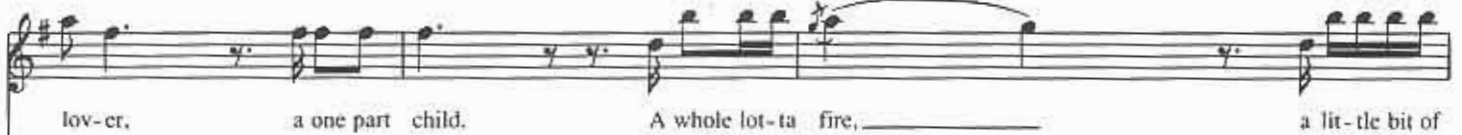
(D)

(Bm)

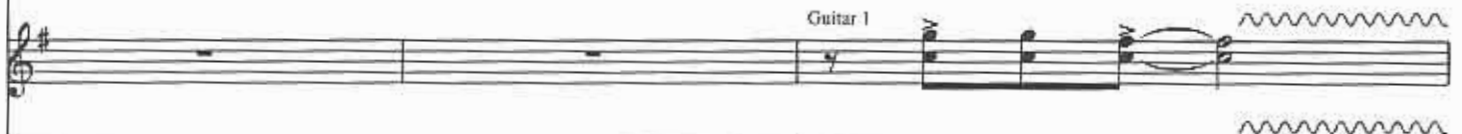
C5

Guitar 2

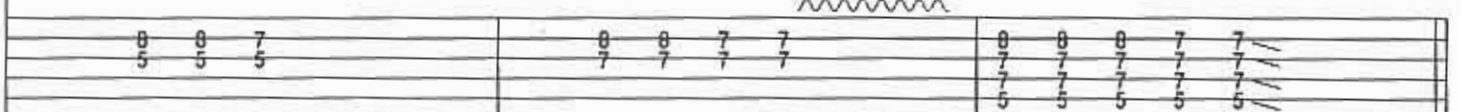
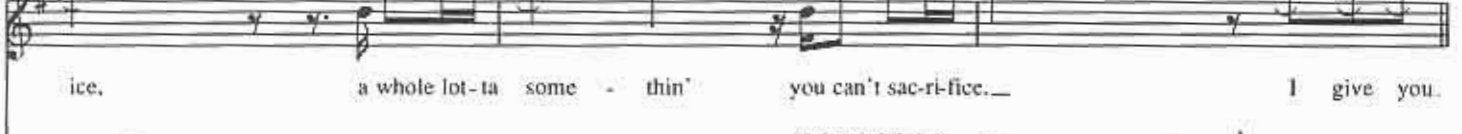
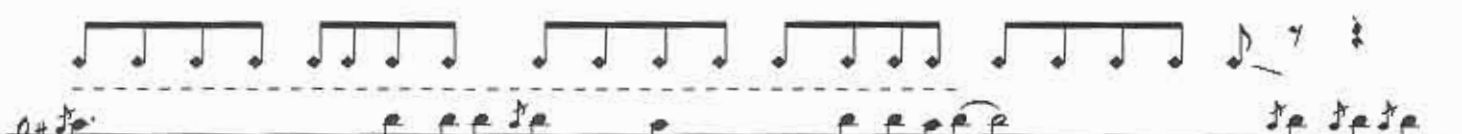
P.M.



Guitar 1



D5



**I** Chorus  
N.C.  
(Guitars/Bass tacet)

hair eyes skin on skin Legs. (Legs...) Thighs, (thighs...) what's that spell? (spell?) (what's that spell?) (additional bkgrd, voc) (what's that)

**J** E5 G5  
what's that spell? (wom - en) wom - en Oh! Oh!  
spell? (what's that spell?)  
Guitars 1,2 vibrato w/bar

**K** Chorus (Guitar 3 adds Fill #2)  
A5 C5 D5 E5 C5  
Oh! Oh! Oh! Oh, Wom - en wom - en  
(Wom - en) wom - en  
Guitar 2 D5 E5 C5 D5

Guitar 1 call - in' ev - - ry girl. (Wom - en) wom - en all a - round the world.  
w/bar

**Fill #1**

Guitar 3

full full

15 15

**Fill #2** (continue with slight variations)

Guitar 3

*mp* (Buried in mix)  
w/echo and chorus

12 12 12 7 12 12 12 7 12 12 7 12 12 12 7 12 0

E5 C5 D5 E5 C5

Wom - en! Oh we can't live with-out them (wom - en) wom - en

Guitar 3

12 12 12 7 12 12 12 7 12 12 7 12 12 12 7 12 0

Guitars 1,2 Rhythm guitar

3 0 0 0 0 3 0 0 0 0 3 0 0 0 0 3 0 0

**L** Guitar solo

D5 Bb5 F/A Bb5 C5 C5/A C5 D5

full full P.M. full full full

12 12 12 7 12 12 12 7 12 12 7 12 12 12 7 12 0



The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a soprano clef, and the guitar part is written in a standard treble clef. The melody features a mix of eighth and sixteenth notes, with some triplets. The guitar part provides a rhythmic accompaniment with chords and single notes.

13 13 13 13 13 17 17 15 15 15 15 15 15 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one flat (B-flat). The second system contains the second line of the melody. The third system contains the third line of the melody. The melody is written in a simple, folk-like style with a mix of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the first line of the melody. The score is in a single system, with the melody and lyrics aligned. The key signature is one flat, and the time signature is 4/4. The melody is written in a treble clef. The lyrics are 'The Rose Tree'. The score is in a single system, with the melody and lyrics aligned. The key signature is one flat, and the time signature is 4/4. The melody is written in a treble clef. The lyrics are 'The Rose Tree'.

[illegible]



Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

## Moderate Rock ♩=86 (Shuffle Feel)

Guitars 1,2 continue simile

**B** 1st Verse N.C.  
(Guitars tacet)

Ah \_\_\_\_\_ ah \_\_\_\_\_ Ooh \_\_\_\_\_ ooh \_\_\_\_\_ white lights. strange cit-y. \_\_\_\_\_

vib w/bar

dive w/bar (out)

11  
11  
9

mad mu - sic (all a - round \_ ) mid - night street mag - ic (ah) cra - zy peo - ple (cra - zy sound \_ )

Guitar 2  $E5$   $F\#7sus4$  (Guitars tacet)

Guitar 1 Ah \_\_\_\_\_ ah \_\_\_\_\_ Ooh \_\_\_\_\_ ooh \_\_\_\_\_ Jack Flash, Rock-et man \_

Sar - geant Pep-per and the band \_\_\_\_\_ Zig - gy, Ben-ny and the jets \_\_\_\_\_ ah, take a rock-et. We just got - ta fly \_

$A5$

(I can take you thru the cen - ter of the dark \_\_\_\_\_) We're gon - na

$A5$   $B5$

fly (on a col - li - sion course to crash in - to my heart \_ ) I will be your \_ I will

$B7(no3rd)$   $D5$

**D** Chorus

*To Coda*  $\text{N.C.}$   $\text{F\sharp m}$   $\text{A5}$   $\text{E5}$

be your —, I'll be your, (Rock - et yeah — sat - el - lite — of love —

Guitars 1 and 2

$\text{D5}$   $\text{A5}$   $\text{E5}$   $\text{F\sharp m}$

Rock-et yeah — sat - el - lite of love — Rock - et yeah —

$\text{A5}$   $\text{E5}$   $\text{F\sharp 5}$   $\text{D5}$

sat - el - lite of love — ) Rock - et ba - by! C'mon I'll be your sat - el - lite of love  
We're gon - na fly —

Vib w/bar

**E**  $\text{E5}$   $\text{F\sharp 7sus}$   $\text{E5}$   $\text{F\sharp 7sus}$

Ooh — ooh — Ah — ah — Ooh — ooh —

Guitar 1 continue simile Guitar 3



2nd Verse N.C.  
Guitars Tacet

Ah \_\_\_\_\_ ah \_\_\_\_\_ spot-light mag-net-ic ra-zor rhy-thm (la-ser love \_\_\_\_\_)

vib w/bar

11  
11  
9

E5  
w/fill 2 • Guitar 2

gui-tar, drums, load up, stun! Ah \_\_\_\_\_ ah \_\_\_\_\_

dive w/bar

2 2 2 2 4 3 4 4 3 4 4 3 4 4 3 4 4 3 4 5 4 3 4

0 0 0 0 2

F#7sus4 E5

Ooh \_\_\_\_\_ ooh \_\_\_\_\_ Jet Black John-ny B \_\_\_\_\_ ah Gene Jen-ie, Kil-ler Queen \_\_\_\_\_

dive w/bar

4 3 4 4 3 4 4 3 4 4 3 4 4 3 4 5 4 3 4 2 2 2 2 1

1.

Diz-zy Liz-zy Maj-or Tom \_\_\_\_\_ so c' mon \_\_\_\_\_ we just got \_\_\_\_\_ to fly \_\_\_\_\_

Touch harm.

vib. w/bar

2 2 14 2 2 4

12. **F** Interlude

**Guitar 1**

4

full full full full full w/bar

7 9 10 12 14 5 7

**Guitar 2**

4

tape full full full full full w/bar

5 7 8 10 10 5 5 0 0 0

5 7 5 7 5 7

dive w/bar dive w/bar

0 0 2 0 0 0 0 0 2 0 0 0 0 0

**Guitar 2 tacet**

**Guitar 1**

full full full

15 12 15 12 13 10

**Guitar 3**

full full full

15 12 17 14 13 10

**Guitar 2**

with echo

0 0 0 0 0 0 0 0 0 0

Guitar 2

E5

Guitar tacet

F#5  
Guitars 1 and 2

Guitar 1 E5 F#7sus4 E5

Guitars 3 and 4

full full full full full full

scoop w/bar

D.S. al Coda

Guitar 4 in parenthesis

E5

We just got - - ta fly

\*Delay bend by depressing bar while bending.

Coda F#5 A5 E5 F#5 D5

(Rock- et yeah sat-el- lite of love rock- et yeah

Guitars 1 and 2

A5 E5 F#5 A5 E5

sat-el- lite of love Rock- et yeah sat-el- lite of love )

F#5 D5 N.C.

gui - tar. drums, light up \_\_\_\_ ! We're gon - na

F#5 A5 E5 F#5 D5

fly\_ (Rock - et yeah\_ sat - el - lite of love \_\_\_\_ ) fly\_ (Rock - et yeah\_

D5 A5 E5 F#5

yeah\_ sat - el - lite of love \_\_\_\_ ) Rock - et yeah

Fill 2 Guitar 2

swell in with volume



# ANIMAL

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

Moderate Rock ♩=122

## A Introduction

w/ffl#1

B♭5 C5 D5 B♭5 C5 D5 C5

f P.M. P.M. P.M.

|   |  |  |    |    |    |    |    |
|---|--|--|----|----|----|----|----|
| T |  |  | 10 | 10 | 10 | 11 | 10 |
| A |  |  | 10 | 10 | 10 | 10 | 10 |
| B |  |  |    |    |    |    |    |

Guitar 2 (Muted rhythm)

f P.M.

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

B♭5 C5 D5 B♭5

P.M. P.M. P.M. P.M. full

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| 11 | 11 | 11 | 13 | 11 | 13 | 13 | 13 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |

P.M.

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

**B Verse** Fill #2 (2nd Time)

C5 D5 C5 Bb5(add 9) C5 D5 Bb5(add 9)

A wild ride o-verston-y ground,  
wolf giv-en mouth to mouth,

Guitar 1 (Rhy. Fig. 1)

vib w/bar

P.M. cleaner tone w/chorus

Guitar 2 (Rhy. Fig. 1)

P.M.

G5 F/A G5 Bb5(add 9) C5 D5 Bb5(add 9)

such a lust for life. the cir-cus comes to town,  
like a mov-in' heart-beat in the witch-ing hour.

Overdub Gtr. (add fills to 1st verse)

(Let ring) P.M. clean tone

Guitars 1,2 continue simile (Rhy. Fig. 1)  
Overdub Gtrs. (2nd verse)

(Distortion) (Clean tone) (Distortion) slow dive w/bar

P.M.

Fill #1 Overdub gtr.

f sustain feedback (high F) (add high Bb feedback)

vibrato in steady quarter note rhythm w/bar

G5 F/A G5 Bb 5(add 9) C5 D5  
Guitars 1,2 play Rhy. Fig. 1

We are the hun - gry ones  
I'm run - nin' with the wind, on a light - ning  
a shad - ow in the

Guitar 3

P.M. P.M. P.M. P.M.

Distortion

2nd verse add fill #3

Guitar 4

Light vib w/bar

Bb 5(add 9) G5 F/A G5 Bb 5(add 9) C5 D5  
Rhy. Fig. 1

raid.  
dust. Just like a riv - er runs  
And like the driv - in' rain yeah. like a fire needs  
like the rest - less.

Guitar 3



vib w/bar

Fill #2  
Overdub Gtr.

vib and dive w/bar 1 1/2

Fill #3  
Overdub Gtr. (Gtr. 3)

P.M.

Bb 5(add 9)      G5 w/fill #4      F/A      G5  C  B5 w/fill #5 (2nd time)

Guitar 2 (Distortion)

flame \_\_\_\_\_ oh,      I burn for you. \_\_\_\_\_ }      I got - ta feel \_  
 rust \_\_\_\_\_      I nev - er sleep. \_\_\_\_\_ }

Guitar 3

P.M.      P.M.      P.M.      P.M.      P.M.      P.M.      P.M.

Rhy. Fig. 2

3 3 3 3 3 3 3 3      5 3 2 3      4 7 4 6 4 7

sim.      vib w/bar

0 6 (6)      (6)      7 7 6 7

F#5      C#5

\_\_\_\_\_ it in my blood, \_\_\_\_\_ oh whoa, \_\_\_\_\_

P.M.      P.M.      P.M.      P.M.      P.M.      P.M.      P.M.

6 7 6 6 6 7      6 7 6 7 6 9      X X 6 7 9  
 X X 6 6 6

P.M.      P.M.      P.M.      P.M.      P.M.      P.M.      P.M.

6 7 6 6 6 7 6 7      6 7 6 7 6 9      X X 6 7 9  
 X X 6 6 6

Fill #4

Guitar 1

P.M.

6 3 6 3 6 6 6 6      X X  
 X X

Fill #5

Guitar 1

vib w/bar

7 7

Guitars 2,3 repeat Rhy. Fig. 2

B5 F#5 C#5

I need\_ your touch,\_ don't need\_ your love, \_ oh whoa \_\_\_\_\_ and I want\_

Guitar 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

4 7 4 6 X 7 6 7 6 6 7 6 7 6 7 6 7 6 7 6 7 6 7 9 6

**D Chorus**

**Chorus**

F#5 E5 B5

\_\_\_\_\_ and I need, \_\_\_\_\_ and I lust, \_\_\_\_\_ An-i-mal\_

Guitar 1

vib w/bur

9 7 9 (9) 9 7 9 (9) 7 9 7 9 (9)

Guitar 2

P.M. on ⑪

P.M. on ⑤

(Guitar 3)

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. The score is written in a simple, clear style, suitable for a children's songbook.



To Coda  $\diamond$  1. 2.

B5 A5 A5

Animal. I cry huh.!

P.M. on  $\odot$  slow dive w/bar

**E** Interlude

G5 A5 F#5 G5

Ah! cry wolf. ba-by. cry tough.

Harm

dive w/bar

5

5

0 (0) (0) (0)

3

Open Harm

E5 G5

Gon - na hunt you like an an, an, an, an, an - i - mal.

Empty musical staves for guitar and bass.

(8va) A.H. (8va) A.H.

(3) 3 5 2 0 2 0 3 5

**F** Guitar Solo

E5 Bb5

Guitar 2

Gon - na take your love' n' run.

3 3 3 3

full scoop into notes w/bar full full

7 5 6 7 8 9 10 11 12 13 14 15 5 5

Empty musical staves for guitar and bass.

C5      D5      Bb5      C5      D5      C5

full      Hold Bend      1/2

vib w/bar

Bb5      C5      D5      Bb5      C5      D5      C5

full      Hold Bend      full      Hold Bend      slow dive w/bar

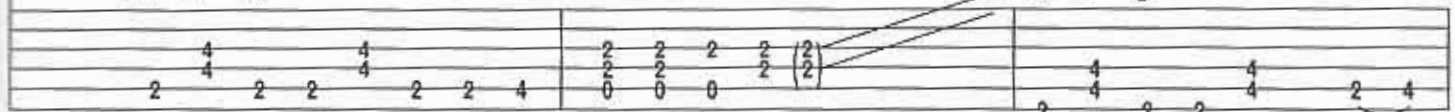
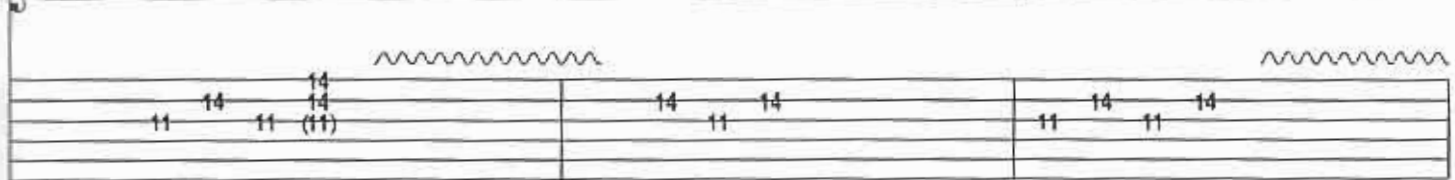
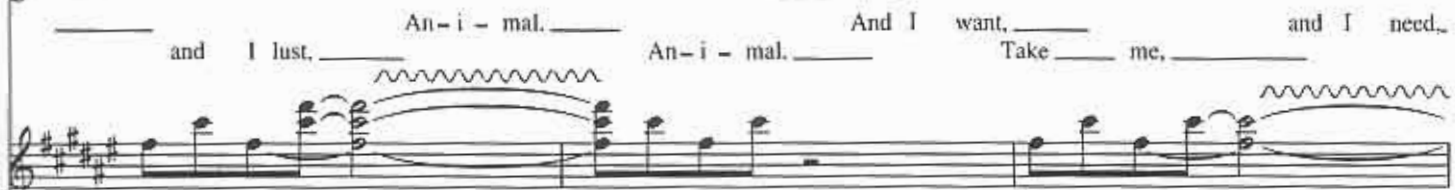
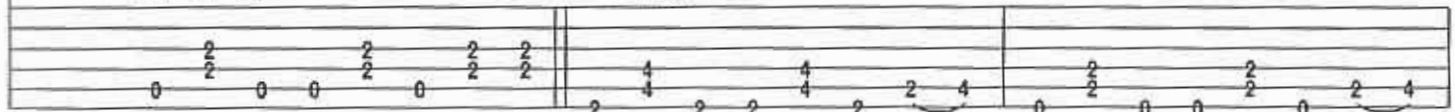
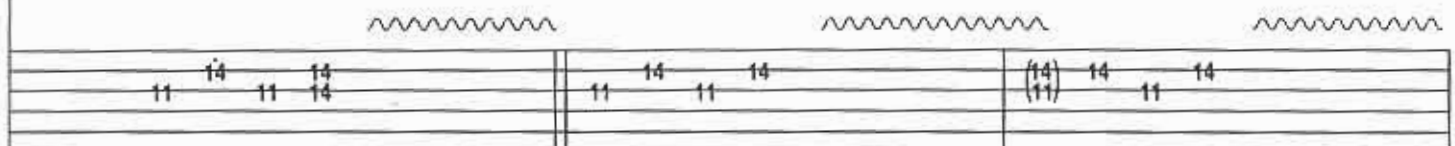
A.H.      (pitched: high E)

D.S. al Coda

Coda A5

G Outchorus  
F#5

E5



slide with bottleneck.





A5

F#5

ooh and I lust, yeah An-i-mal. oh! heh! heh!

E5 B5 A5

P.M. on 5

# LOVE BITES

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

## Introduction

Dm Slow Rock Free Time

If you've got love in your sights, watch out, love bites.

## A In Time ♩=ca 68 1st verse

When you make love, do you look in your mirror? Who do you think of? Does he look like me? Do you tell lies?

do you look in your mirror? Who do you think of? Does he look like me? Do you tell lies?

Dm7 Gm(add 9) C7sus4 F(add 9)

And say that it's for - ev - er? Do you think twice, or just touch 'n' see? Ooh babe.

The first system of music shows a vocal line and a guitar accompaniment. The vocal line has lyrics: "And say that it's for - ev - er? Do you think twice, or just touch 'n' see? Ooh babe." The guitar accompaniment features chords Dm7, Gm(add 9), C7sus4, and F(add 9). The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar part is written in a simplified style with numbers 1-7 on the strings.

**B** D5 F5 Dm7

Ooh yeah, When you're a - lone, do you let go?

slight feedback and vib w/bar *mf* clean tone pitch change and delay

The second system of music, labeled 'B', shows a vocal line and a guitar accompaniment. The vocal line has lyrics: "Ooh yeah, When you're a - lone, do you let go?" The guitar accompaniment features chords D5, F5, and Dm7. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar part is written in a simplified style with numbers 1-7 on the strings. Performance instructions include "slight feedback and vib w/bar", "*mf*", "clean tone", and "pitch change and delay".

Fill 1  
Guitar 3

swell in volume

vib w/bar

This diagram shows a detailed musical notation for "Fill 1" on Guitar 3. It includes a treble clef, a key signature of one flat, and a 4/4 time signature. The notation shows a swell in volume and vibration with a bar. The diagram is enclosed in a box.

Gm(add9) C7sus4 F(add9)

Are you wild 'n' will-in' or is it just for show? Ooh c'- mon

The third system of music shows a vocal line and a guitar accompaniment. The vocal line has lyrics: "Are you wild 'n' will-in' or is it just for show? Ooh c'- mon". The guitar accompaniment features chords Gm(add9), C7sus4, and F(add9). The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar part is written in a simplified style with numbers 1-7 on the strings.

C 8

Fb 5 (on D.S. add background vocals)

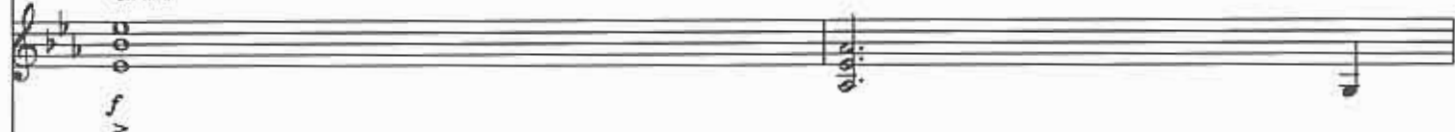
Ab 5

(Ab 5/G)



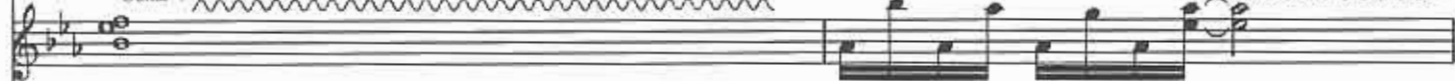
I don't wan - na touch\_ you too\_ much ba - by \_

Guitar 3



f

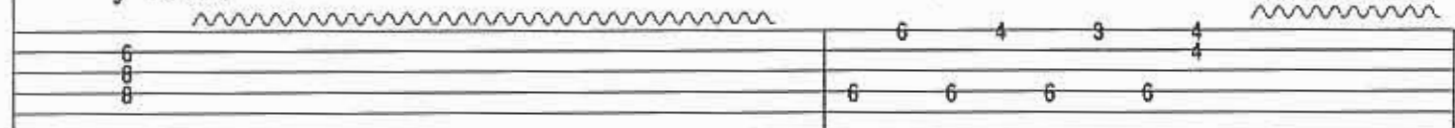
Guitar 4



f Distortion

vib w/bar

distortion w/echo



F5

Bb 5

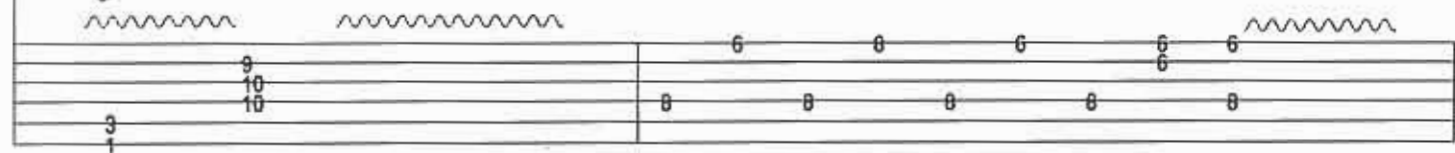
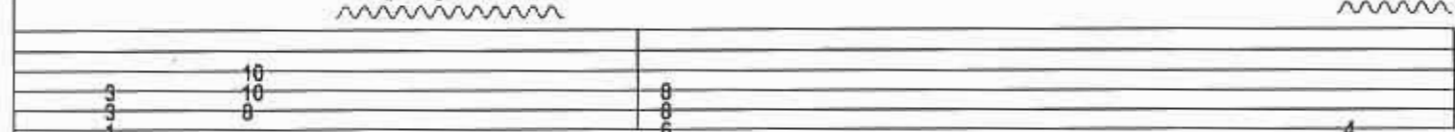
Bb 5/Ab )



'cos mak- in' love \_to you\_ might drive \_me cra - zy\_



slight finger vibrato



Ab 5

Ab 5

Ab 5/G

I know you think \_ that love \_ is the way\_ you make \_ \_ it, \_ \_ \_

Let ring \_ \_ \_ \_ \_

F5

Bb 5

To Coda

so I don't wan-na be there when you dec-ide to break it No! (Love

The musical score is written for a vocal melody and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal melody is written on a single staff with lyrics underneath. The piano accompaniment is written on two staves. The score includes a 'To Coda' symbol at the end of the first system. The lyrics are: 'so I don't wan-na be there when you dec-ide to break it No! (Love'. The score includes a guitar solo section with a wavy line indicating a solo. The score is divided into systems by vertical bar lines. The first system contains the vocal melody and piano accompaniment. The second system contains the piano accompaniment. The third system contains the guitar solo. The fourth system contains the piano accompaniment. The score ends with a double bar line.



Chorus

C(m)5

A $\flat$ 5

F5

B $\flat$ 5

C(m)5

A $\flat$ 5

**D**

bites, love bleeds.) It's bring-in' me to\_\_ my knees. \_\_ (Love lives, \_\_ love dies.)

0 10 0 11 9 10 9 11 6 10 6 11 0 11 10 0 10 0 11 9 10 9 11

F5

B5

C5

A $\flat$ m7

F5

(B $\flat$  sus2)

It's no sur-prize, \_\_ (Love \_\_ begs, love pleads. \_\_ ) it's what I need \_\_

*mf* clean tone

(11) 6 10 6 11 0 11 0 10 5 4 3 5 1 3 5

1.

Dm7(9)

Gm(add9)

C7sus4

F(add9)

When I'm with you...

Guitars 1 and 2  
sustain tones  
clean tone w/chorus and delay

Guitar 1      Guitar 2

Dm7(9)

Gm(add9)

C7sus4

C7

are you some-where else?\_ am I get-tin' thru\_ or do you please your-self\_

Guitars 1 and 2

F(add9)

Dm7(9)

Gm(add9)

When you wake up\_ will you walk out?\_ it can't be love\_

C7sus4

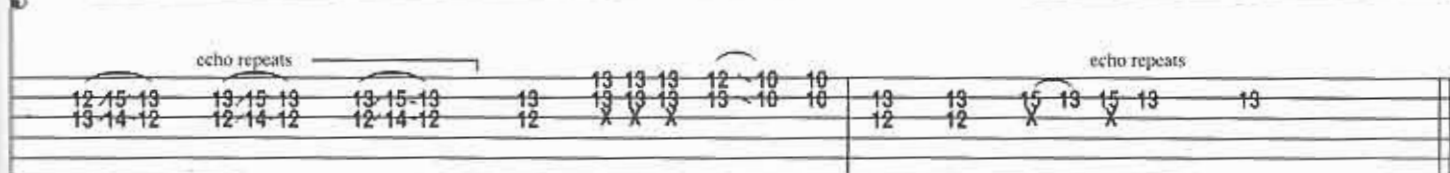
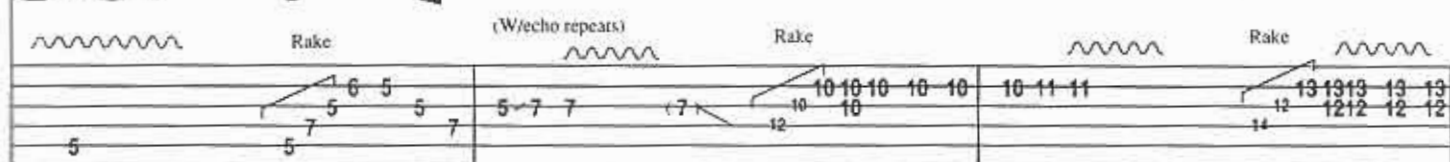
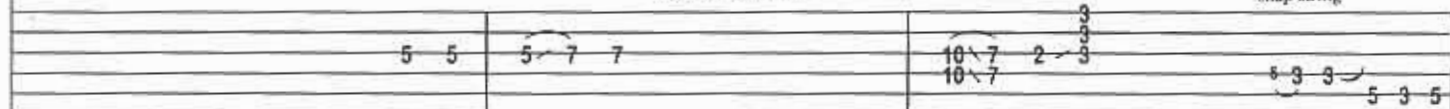
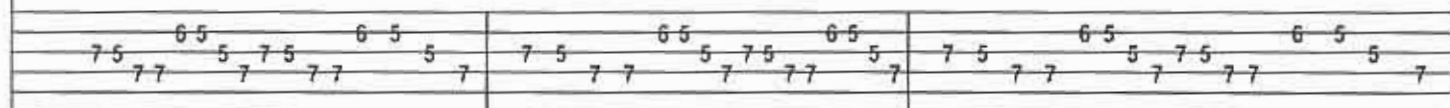
C7

F(add9)

if you throw it a-bout, Ooh babe\_



2. Guitar Solo  
 Dm Background guitar



**Coda**

**H** C(m)5 Ab 5 F5 Bb 5 C(m)5 Ab 5

bites, love bleeds.) It's bring-in' me to\_\_ my knees\_\_ (Love lives,\_\_\_\_\_ love dies.)

0 10 11 9 10 11 6 10 6 11 0 11 10 6 10 11 9 10 11

F5 Bb sus4 C(m)5 Ab 5 F5 Bb 5

Look at love bites bites, love bleeds.) It's bring - in' me to\_\_ my knees\_\_ (Love

semi harm.

0 10 11 9 10 11 6 10 6 11 11 10 0 11 11

C(m)5      A♭5      F5      B♭5      C(m)5      A♭m7

lives,      love dies.)      It's no sur-prise —      (Love —      begs,      love pleads. . )

F5      B♭5      Dm      Guitars Tacet

it's what I      need —

Bass and Drums  
Synth bass ostinato

Spoken w/effect

Vocal: If you've got love in your sights —      watch out,      love bites. —      Fade Out

Begin Fade



# POUR SOME SUGAR ON ME

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

Moderate Rock ♩ 90

## Introduction

N.C.

Step in - side, — you and me — babe. (hey, hey! —)

(bkgnd vocs: walk this way)

Guitars Tacet

T  
A  
B

A

(C#5)

Hey! — Hey! —

Guitar 1

f

6 4 4 (X) 6 4 (X) 4 6 6 4 4 (X) 6 4 4 3

(B5)


(C#5) (B6)

Hey! —

Swell-in with volume control

6 4 6 4 (X) 6 4 4 6 6 4 6 4 4 (X) 6 4 4

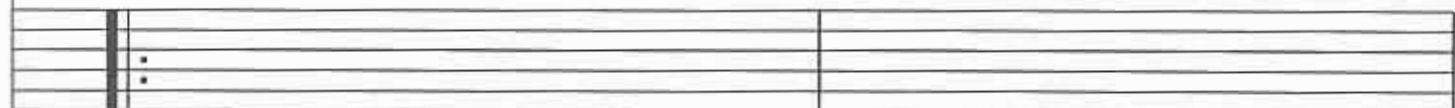
**B** Verse  
C#5



1. Love is like a bomb, ba - by, c' mon get it on. Liv - in' like a lov - er with a ra - dar phone.  
2. Red \_ light, yel - low light, green - a - light, go! cra - zy lit - tle wom - an in a one man show.



(1st time: Guitars tacet for 4)



(2nd time: add Guitar 2)

Guitar 2



flick volume on and off with toggle switch



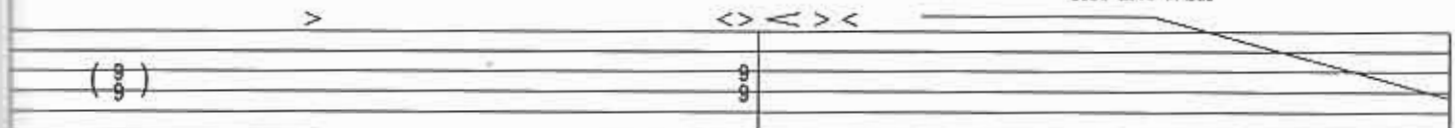

Look - in' like a tramp, like a vid - e - o vamp. Dem - o - li - tion wom - an, can I be your man? (Be your.  
Mir - ror queen, man - ne - quin, rhy - thm of a love. Sweet \_ dream, sac - cha - rine, loos - en up. (Loos - en.




flick volume on and off with toggle switch in specified rhythm



slow dive w/ bar





Guitar 2: simile

Hey! — (yeah! —) Give a lit-tle C' mon, more. —

p.m. p.m. p.m. p.m. *mf* *f*

**Pre Chorus**

F#5 C#5 B5 F#5 C#5 B5

**C** on D.S. add vocal fills.

Both guitars Take a bot - tle shake it up, (Take a bot - tle) (Shake it up)

Guitar 2: vib with bar

E5 B5 A5 E5 A5 B5

break the bub - ble, (Break it up) break it up.

Guitar 1

Guitar 2

E5 A5 B5

(Pour some sug - ar on me. ) Ooh, in the name of love.

Both guitars

(2nd and 3rd time: overdubbed guitar)

E5 A5 B5 To Coda

(Pour some sug - ar on me. ) C' mon fire me up.

E5                      A5                      B5  
7

(Pour your sug - ar on me. \_\_\_\_\_ ) Oh, I can't get e - nough. \_\_\_\_\_

C#5

I'm hot, stick-y sweet \_\_\_\_\_ from my head to my feet\_ yeah. \_\_\_\_\_

1st time: play fill; gradually return with bar  
Guitar 2

*ppp* swell in *f* harm. feedback

(4)  
(touch harmonic)  
feedback



1. C#5

Hey! — Hey! — Hey! —

Guitar 1

Guitar 2

sustain with feedback and vib with bar

(4)

E Interlude

2.

(B5) (C#5) (B6)

Lis - ten!

Guitar 2 out

N.C.

Guitar 1

Guitar 2

slow dive

P.M. - - - - gradually lift mute semi harm. P.M. - - - - dive w/bar

**F**

(You got the peach - es, I got the cream.) Sweet to taste... (Sac - cha-rine.) 'Cos I'm

hot, so hot. Stick- y sweet from my head, my head to my feet. (Hot!) (Head!) (Head to my feet, )

Guitar 2

Musical score for the song "Do you take sugar?". The score is written for voice and guitar. The key signature is D major (two sharps). The time signature is 3/8. The tempo is marked "D.S. 3/8 al Coda". The lyrics are "Do you take sugar? One lump or two?". The guitar part is labeled "Guitar 1". The guitar notation includes a wavy line indicating a tremolo effect, a "P.M." (pick mute) instruction, a "semi harm." (semi-harmonic) instruction, and a "dive w/bar" instruction. The fretboard diagram shows the fingerings for the guitar part.

*Coda* ES A5 B5

(Pour your sug - ar on me. \_\_\_\_\_) Oh, I can't get e - nough. \_\_\_\_\_

Guitar 2

0 0 0 0 7 7 0 0 0 0 0 0 7 7 0 0 | 0 0 0 0 7 7 0 0 5 0 0 0 0 0 0 0

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E5 A5 B5

(Pour some sugar on me. \_\_\_\_\_) Oh, \_\_\_\_\_ in the name of love. \_\_\_\_\_

0 0 0 0 0 0 0 12 12 12 0 12 12 12 12 10 | 12 14 12 10 12 14

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

E5                      A5                      B5                      E5                      A5  
 (Pour some sug - ar on me, \_\_\_\_ ) Get all, \_\_\_\_ come get it, \_\_\_\_ (Pour your sug - ar on me, \_\_\_\_)  
 8va...  
 full full full  
 19 19 19 17 19 19 17 19 19 17 19 17 19 17 17 19 17 17

B5 E5 A5

\_\_\_\_ ) Ooh. \_\_\_\_\_ (Pour some sug - ar on me. \_\_\_\_

full 19 19 17 17 19 17 17 17 17 17 17 17 19 19 10 10 10 10 16 19

B5 E A B

\_\_\_\_ ) Yeah! \_\_\_\_\_ Sug - ar me \_\_\_\_

Guitars 1 and 2

19 19 19 19 19 19 19 19 2 2 2 2 2 2 2 2 0 0 0 0

# ARMAGEDDON IT

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

## A Introduction

Moderate Rock ♩ = 116

Guitar 1 **E5** **D5** **A** **D5** **E5** **D5**

**A** **D5** **A** **D5** **A** **E5** **D5** **A** **D5** **A** **D5** **E5**

Harm. 12 fr.  
4 1/2 (slow return w/bar)

Guitar 2

\*Depress bar before striking note.  
w/bar

**E5**

D5 (E E) A5 (E E) E5 (E E) (E E) D5 A5

1. Ya bet-ter

Guitar 2

**B Verse**

come in - side\_ when you're read - y to but no chance if you don't wan - na dance\_  
com - in' on\_ when you need some\_ but then you don't 'cos you al - read - y did.\_

E5 E5

You like a four le - ter word\_ when you're read - y to but then you  
yeah, you jan - gle your jewels\_ while your shak - in' ya and drive the

P.M. P.M.

E5

won't 'cos you know that you can. You got it.  
pret - ty boys out - ta their heads. You got it.

P.M. P.M.



E5 D5 A5 E5

Both guitars Riff A

But are you get - tin' it?

P.M.

E5

Guitar 2

You say that love is (a) won — when you get some — but then your  
You flash your bed - room eyes — like a jump - in' jack then play it

Guitar 1

1/4 P.M. P.M. P.M.

E5 (simile) E5

fin - ger won't trig - ger the gun. — } You know you (ya) can't stop it  
pret - ty with a pat on the back. — }

P.M. P.M. P.M.

Guitar 2

A.H. A.H. w/har



Csus2 G5 D5 D5/A G/B Csus2 G5 D

lit tle bit. (Gim - me all that you got. \_\_\_\_\_) Ev' - ry bit of it. (Ev' - ry bit of your lov -

E5

get - tin' it? (Ar - ma - ged - don it!) Ooh, real - ly get - tin' it? (Yes, Arm - ma -

1. E5 D Guitar 2: play riff A(31/2 times) D5 A5

c'-mon, get it. - ged - don it! c'- mon, Steve. Guitar 1 yeah, \_\_\_\_\_

E5 D5 A5 E5

Do, do, do, \_\_\_\_\_

D5

A5

E5

D5 A/C# A5

Uh Oh. — You try

(7) 6 7 6 7 9 9 9 9 9 7 7 6 2

E

Esus4

E

E5

A5

get-tin' it. Hu - ooh! (both guitars)

9 9 9 9 9 9 10 10 10 9 9 9 2 2

E5

A5

(solo guitar) Light P.M.

9 9 9 9 9 8 9 11 11 9 9 9 9 7 9 6 7 6 7 7 6 7

A5

G

E5

1.2

6 6 9 9 9 9 12 11 0 11 9 0 9 7 0 7 5 0 5 4 5 5 7 5 7 5 4 12 12 9 9

E5                      A5                      E5                      **F** E

Take it,                      take it,                      take it

P.M. ————— vibrato w/bar (sustain)

Guitar 1

let ring cleaner tone

from me. — I got an itch - y fin - ger fol - low - ing me. — pull it,

Guitar 2

E

pull it, c'mon trig - ger the gun — 'cos the best is (a)

vibrato w/bar

yet to come, I say (cos the best is yet to come) Oh, are you

(both guitars)

w/distortion

w/bul

(2)

Guitar 2 **B** **B5**

P.M. > < P.M.

get - tin' it? Oh, real - ly get - tin' it? \_\_\_\_\_

Guitar 1

P.M. P.M.

X 2 2 2 2 2 2 2 2 (2) 2 (X) 2 (X) 2 4 4 2 2 2 2 2 2 2 2 X 2

B5

P.M.

Yes, are you gettin' it? — Whooh, real - ly

2 1 (X) 2 (X) 1 2 2 4 4 2 5 4 4 4 5 4 4 4

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "get - tin' it?" are aligned with the first measure. The second system continues the melody with lyrics "(Oh, — )", "come", "get", "it", "from", and "me. —". The piano accompaniment is shown in the middle system, featuring chords in the right hand and a bass line in the left hand. The guitar chords are listed in the bottom system, corresponding to the measures of the piano accompaniment.

Musical notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "get - tin' it?", "(Oh, — )", "come", "get", "it", "from", "me. —". The piano accompaniment is shown in the middle system, and the guitar chords are listed in the bottom system.

The guitar chords are: 4 4 4, 4 4 4, 4 4 4, 5 4 4, 5 4 4, 4 4 4, 5 4 4.



*Coda*

Csus2 G5 D5 D5/A G/B Csus2 G5 D

live a bit  
(Nev-er want it to stop...)

Oh... are you get-tin' it?  
(Gim-me all of your lov -

(add2) Csus2 G5 D5 D5/A G/B

in') Ooh... real-ly get-tin' it.  
(Gim-me all that you got...)

Oh... are you

Csus2 G5 D (add2) Csus2 G5 D5

get-tin' it? \_\_\_\_\_ Oh \_\_\_\_\_ live a bit.  
(Gim-me all of your lov - in') (Gim-me all that you got \_

C5 G5 D5

Whoa... Live a bit.

**Guitar 1** C5 G5 D5 E5 D5 C5 Csus2 G5 D

**Outro** (Rhythm Guitars play chorus figure)

**Guitar 2**

**Guitar 3 (solo guitar)** dive w/bar full

13

in) Oh ba - by live it. (Gim - me all that you got. C' mon and

full 1/2 w/bar

(13) 14 (14) 12 14 16 13 12 12 (12) 15 15 15 12 12 12 12 12

Csus2 G5 D Csus2 G5 D5

give it. (Ev' - ry bit of your lov - in.) Oh c' mon and give it. (Nev - er want it to stop. -

(slow release) full

14 12 14 12 14

D5/A G/B Csus2 G5 D

Oh, are you get - tin' it? (Gim - me all of your lov - in') Ooh real - ly

full hold bend full 8va

15 15 15 15 17 20 17 (17) 20 20 20 19 19

Begin fade

Csus2 G5 D5 D5/A G/B Csus2 G5 D

get-tin' it. (Gim-me all that you got — ) Oh are you get - tin' it? (Ev - 'ry bit of your lov -

*8va* *loco*

20 19 (19) 14 15 15 17 15 15 17 13 12 (12) 12 14 13

full full

Csus2 G5 D5 D5/A G/B

Oh — live a bit. (nev - er want it to stop — ) No —

in')

12 12 12 12 12 12 13 12 12 12 (13) 12 12 13 12 12 14 12

Csus2 G5 D

(Gim - me all of your lov - in'.)

13 12 12 12 13 15 12 12 12 12 12 10

# GODS OF WAR

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

## Introduction

### A Free Tempo (Moderately slow)

D5 (add2) Guitar 1

ppp Sound effects w/distortion

Moderate Rock ♩ = 110

Guitar 2 tune 6th string to D

8va C#m F#m A C#m

feedback and vibrato both guitars

8va F#m A C#m F#m A C#m F#m A

### B

C#m F#m A C#m F#m A

Riff A

f

C#m Riff A con't F#m A C#m w/Fill 1 (Gtr 4)

4 6 7 6 6 7 (7) 4 4 6 6 4 2 (2) 0

E Guitar 5

5 4 5 4 4 5 4 5 4 4 6 6 7 5 4 5 4 4

Guitar 3

0 0 0

E

4 5 4 4 6 7 5 4 5 4 4 5 4 4 6 6 7 4 5 4 4 6 6 7

Guitar 3

(0) 0 0 0

5 4 5 4 4 5 4 5 4 4 5 4 4 6 7 4 5 4 4 6 7

0 0

Feel - in' like it's all o - ver,  
When we walk in - to si - lence,

feel - in' like there's no love...  
When we shad - ow the sun...

The first system of music features a treble staff with a melody and a bass staff with a bass line. Below the bass staff is a guitar fretboard diagram. The diagram shows the first six frets of the low E string, with fret numbers 0, 2, 4, 6, 8, and 10 indicated. The notes are: 0 (open), 2 (D2), 4 (F2), 6 (A2), 8 (C3), and 10 (E3).

Oh... Feel - in' like it's not eas - y  
When we sur - ren - der to vio - lence

The second system of music continues the melody and bass line. The guitar fretboard diagram shows the first six frets of the low E string, with fret numbers 0, 2, 4, 6, 8, and 10 indicated. The notes are: 0 (open), 2 (D2), 4 (F2), 6 (A2), 8 (C3), and 10 (E3).

C#5

B5

A5

F5

breath - in' life in the dust.  
then the dam - age is done. Put a - way that gun!

On a count - down to ze -  
I don't wan - na be there...

The third system of music continues the melody and bass line. The guitar fretboard diagram shows the first six frets of the low E string, with fret numbers 0, 2, 4, 6, 8, and 10 indicated. The notes are: 0 (open), 2 (D2), 4 (F2), 6 (A2), 8 (C3), and 10 (E3).

Fill 1

The Fill 1 section consists of a treble staff with a melody and a bass staff with a bass line. The melody is a short phrase in the key of D major, and the bass line is a simple accompaniment.





A5 | 1. E5

here comes the night. When we fall down

P.M. P.M.

E5 C5 G5 D5 **F** Chorus G/B C5

2,3. that's right! We're fight-in for the

P.M. Gtr.3 Gtr.4

G5 D5 G5 C5 G5 D5

gods of war but what the hell we fight - in' for?

To Coda

G/B C5 G5 D5 G F# E

We're fight - in' with the gods of war but I'm a re - bel

Guitar solo/ Interlude

Gtr.3 and 4:

E

Gtr.5

and I ain't gon-na fight no more no way!

(0)

5 4 5 4 4 5 4 5 4 4

4 5 4 4 6 6 7

5 4 5 4 4 5 4 5 4 4

4 5 4 4 8 7

5 4 5 4 4 5 4 5 4 4

4 5 4 4 6 6 7

5 4 5 4 4 5 4 5 4 4

G5 B5 C#5 A5 B5 E5 F#5 B5

whang bar in time

octave feedback

4 5 4 (5) 8 4 7

6 7 6 6 9

feedback: B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#). The vocal part is written in treble clef with a key signature of one sharp (F#). The guitar part includes chord diagrams for C#5, A5, B5, E5, and C#5. The vocal part includes lyrics: "A.H. (Sva)", "A.H.", "w/bar", "vib w/bar", and "Gtr.7 (harmony)". The guitar part includes fret numbers: 6, 7, 6, 6, 9, 7, 11, 9, 11, 13, 12, 12, 14, 11, 12, 11, 8, 9.

Musical score for "The Wind" by John Williams. The score is written for guitar and piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems. The first system includes a guitar melody with chords B5, E5, F#5, B5, C#m, A5, B5, and E5, and a piano accompaniment with a wavy line. The second system includes a guitar melody with a wavy line and a piano accompaniment with a wavy line. The score ends with a "To D" instruction.

**Coda**

D5 C5 G/B C5 G5 D5 G/B C5

And- (a) I ain't gon - na fight no more, \_\_\_\_\_ Stop fight-in' for the

(Lead voc. fills) Stop, \_\_\_\_\_

(instr.)

G5 D5 G5 D5 C5 G5 D5

gods of war — fight - in' for the gods of war. — What in the hell we

stop fight - in' for the gods of war. —

PM

G/B C5 G5 D5 C5 G/B A5

We're fight - in' with the gods of war. —

fight - in' for —

**H** Gtrs. 3 and 4 play fig. **H** (to fade-out)

Am(9) Am/C D/F# Dm/F E7 (b9 b6)

Gtr. 6

Let ring cleaner tone w/chorus

Am(9) Am/C D/F# Dm/F E7 (b9 b6)

Fig. H

Am Am/C D/F# Dm/F E7

Am(9) Am/C D/F# Dm/F E7 ( $\begin{smallmatrix} \flat 9 \\ \flat 6 \end{smallmatrix}$ )

Heav-y! \_\_\_\_\_

Add: Battle sound effects and sampled speech excerpts...

Am(9) Am/C D/F# Dm/F E7 ( $\begin{smallmatrix} \flat 9 \\ \flat 6 \end{smallmatrix}$ ) Repeat and Fade-out



# DON'T SHOOT SHOTGUN

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

Moderate Rock  
Somewhat Free Tempo (ca ♩ = 128)

A

Introduction

*mf* Run \_\_\_\_\_ for for cov - er. Don't shoot!  
(Run \_\_\_\_\_ for cov - er.

T  
A  
B

(Drums In)

Guitar 2

shoot!

She's so dan - ger - ous. \_\_\_\_\_ (Shot - gun!)

Guitar 1

4  
4  
2

E5

A5

B5

Guitars 1,2

(Gun! \_ ) (Don't shoot!) (Shot-gun!)

Guitar 3

swell in w/volume

4  
4  
2

0  
0  
2  
2  
0

2

A5      E5      w/bar

May-be I'm wrong.

Guitar 2      slow bend 1/2

(2)

**B Verse**

B5      A5      E5      B5      A5      E5

may-be I'm right.

Guitars 1,2 (Gtr.2: light trem bar vibrato)

Fall-in' head o-ver heels

at the speed of light.

B5      A5      E5      B5      A5

Hey lit-tle miss heav-en on earth.

Guitar 1      Guitars 1,2

E5 A5 B5 A5 E5

whoa, won't you walk this way \_\_\_\_\_ but I see red a- lert. \_\_\_\_\_

(2 2 0) 2 0 2 4 4 2 2 2 2 0 2 2 0

B5 A5 E5 B5 A5 E5

Oh, my sens - es say keep a - way.

Guitar 2:

4 4 2 2 2 4 4 4 2 2 4 4 4 2 2 2 0

N.C. (Bm7) Gr.2 plays fill 1 (2 times)

So don't shoot! Don't shoot shot - gun. \_\_\_\_\_

(2 2 0) 2 0 X 2 0 7 7 7 7 7 7

C B5 A5 B5 A5

Dream on night - mare, \_\_\_\_\_ touch 'n' go. \_\_\_\_\_

Guitars 1,2 P.M. P.M. P.M.

7 5 7 7 7 7 7 4 4 4 2 2 2 2 2 2 2 4 4 2 2 2 2 2 2 2 0

B5 E5 B5 A5

Dove turned de - stroy - er.

P.M. P.M. P.M.

4 4 2 4 2 2 2 4 2 2 0 0 0 3 0 4 0 4 4 2 2 2 2 2 0

B5 A5 B5 A5 E5

she cut you up, she's a slave of love.

Guitar 2: E5

2 4 2 4 2 2 2 2 2 2 0 4 2 2 2 0 9 9 9 9 9 0 0 0 0

Pre Chorus

D F5 C5 F5 C5 F5 C5 A(7)

Guitar 1: Run for cov - er, she's so dan - g'rous.

Guitar 2 (cleaner tone) lift mute gradually

P.M.

5 6 7 5 5 5 7 5 5 6 7 5 5 7 5 5 6 7 5 6 7 8 6

F5 C5 F5 C5 F5 C5 D5

Un - der - cov - er, she's so

P.M.

8 6 7 8 6 7 5 6 7 5 5 7 5 5 6 7 5 5 7 5

# **E** Chorus

Gtr.2 plays fill  
3 (3 1/2 times)

D5 A5 D5 A5 D5 A5 B5 E5

shame - less. Don't shoot shot - gun!

Guitars 1,2 Distortion Guitar 1 P.M.

A5 B5 on D.S. E5 A5

you got me bit - in' my lip. (Oh ) Don't shoot

P.M. P.M. P.M.

B5 E5 A5 B5 To Coda E5

shot - gun! ya shoot - in' straight from the hip.

P.M. P.M. P.M. P.M.

1. Guitar 2 (tacet) (B5)

so don't shoot shot - gun! shoot me.

Guitar 1 (tacet) Guitar 2





B5

A5 B5

E5

G

E

G#

A

Guitar 1

Oh ba - by, you can't hide.

So wild 'n' un - pre - die

Guitar 2

w/bar

B5

A5

B5

A5

E5

ta - ble. step a - side

'cos you're, you're shoot - ing wide.

Guitars 1,2

1/2.

A5

Oh

Shake it, shake it!

Ah, take

P.M.

G

Interlude  
Guitar 1 (tacet)

This, lit - tle hit 'n' miss

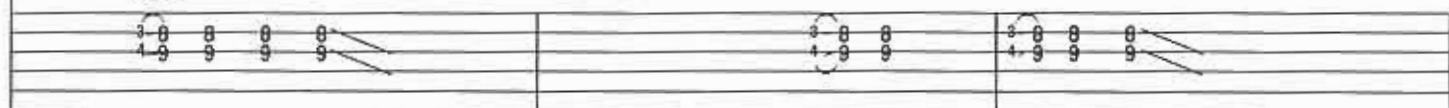
Guitar 2

P.M. on 5

Guitar 3



w/echo

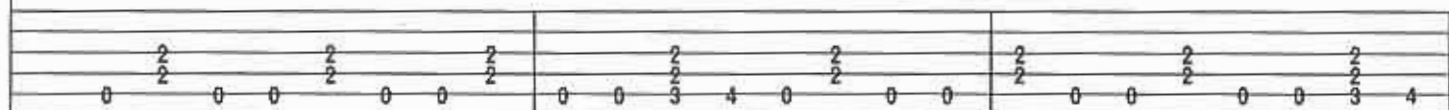


Guitar 2



P.M. on 5

P.M. on 5



A5

G5

C5

[H] Solo (Guitar 4: fill 4)



Guitar 4

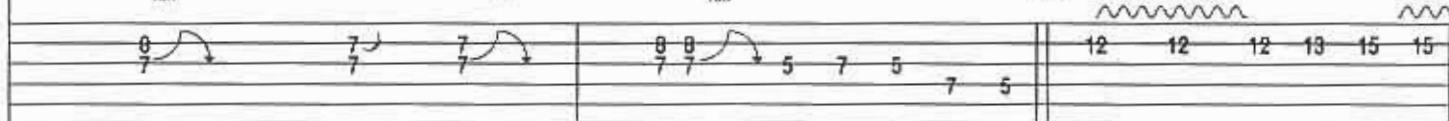


full

1/2

full

w/Leslie effect



E

F5

G5

C5

F/A



Guitar 2

G5 Bb G C5 F5 G5 Bb G C5 F5 G full

Guitar 1

15 15 15 15 15 13 12 13 13 13 13 12 10 12 12 12 13 12 13 12 13 13

Guitar 4

12 12 12 12 12 12 12 13 13 13 13 13 12 12 12 12 12 13 13 13 12 13 13

(Guitar 4 out)

A5 C A D5 G5 A5 C A D5

8 var - Guitar 4

14 15 17 15 17 17 17 17 15 14 15 14 15 17 19

C5 A5 C A D5 G5 A5

8 var -

(19) 17 15 14 15 17 17 17 17 15 14 17 15 14 17 14 15 17



Ba - by!                      Ow! —                      Let it blow!

slight vib. w/bar

4 4 4  
4 4 4  
2 2 2

B5

A5

E5

(4)  
4  
2

4 4 4 2 2 2 2 2 2 2

2 0 0 0 0 0 0 0

slow bend                      slow bend

10 10 10 10 10 9 9 10 10 10 1/2 1/2 1/2

11 11 11 11 11 9 9 11 11 11 2 2 2

3 3 3

Fill 3

0 0 0 0 4 0 0 0 0 5 0 4 0 5 0 4

Fill 4  
Guitar 4

w/Leslie effect                      let ring

15 15 15 15 15 15 15 15 15 15 15

# RUN RIOT

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

Moderate Rock (♩=ca140)

## A Introduction

Guitar 1 A5 E5 B5 D5

*f* w/echo repeats (very staccato)

C#5 B5 A5 Guitar 1 repeat previous four bars E5 B5 D5

Guitar 2 P.M. lift mute and let ring

C#5 B5 A5 E5 B5

A.H. (15ma) Guitar 3 A.H.

D5 A5 E5

Guitar 1 P.M. P.M. P.M.



B5

D5

Guitar2 plays fill!

Ab

P.M. P.M. P.M. P.M. P.M. P.M.

E5 D/F# G5 D5 E5 D/F# G5

Rhythm Fig. 1 (end Rhythm Fig. 1)

subtle vib. w/bar

C Verse

Liv-in' by the law is a blood-y nec-es-sa-ry bore. —

G5

A5

Ev - e - ry - bod - y are you get-tin' what you're look-in' for? —

G5 (E)

But does it mat - ter if we \_\_\_\_\_ (break a rule or two?)

8 8 8 8 8 8 8 8 8 10  
 7 7 7 7 7 7 7 7 7 9  
 5 5 5 5 5 5 5 5 5 7

(D/F#) G5 D

Get up, break out, don't be the odd

w/bar

(0) 2 3

— one out. — Liv - in' on the edge. I'm a tryin' to keep a lev - el head.

GS  
 A5  
 (Oh!) Ev - 'ry morn - in' it's a bum-mer get - tin' out of bed.

8 8 8 8 8 8 8 8 10  
 7 7 7 7 7 7 7 7 9  
 5 5 5 5 5 5 5 5 7

G5                      D                      C

same old sto - ry does a noth-in' ev-er ev-er change?

8 8 8 8 7 7 7 7 5 5 5 5 7 7 7 7 7 5 5

Yeah, they lock me up and then they let me out a - gain.

E D/F# G5

one out. C' mon it's al - right, we're hot to - night.  
(2nd x: night.)

**Chorus**  
F A B C5 D G5 F5

Guitar 3 P.M.

night night. you bet - ter run. (Run. (Run.

A B C5 D G/B A F5 C5 G5

(simile)

ri - ot.) You got-ta run. (Run.

F5 C5 G/B F5 To Coda

(Run ri - ot.) You know the time has come.

C5 G5 F5 C5 G/B

(Run. \_\_\_\_\_) (Run — ri — ot.) I —

0 2 3 5 X 5 5 0 2 3 5 5 5 2

F5 C5 G5 F5

mean ev — 'ry one. (Run. \_\_\_\_\_) (Yeah, run

(5/2) 0 5 5 0 2 3 5 X 5 5 5 5 2

C5 G/B F5

ri — ot.) night.) Oh (2nd x: (both guitars) Speak to got — ta ri — ot, —

(Guitar 1 light vib. w/bar)

0 2 3 5 5 5 2 0 5 5 5 5 2

**G** Verse A5

babe Go — in' thru the mo — tions, —

(5/2) 10 9 10 9 7 9 7 5 7 7 7 5





Bb/E

G5

Guitar solo

A5

E5

Guitar 1

Guitar 2

Light mute

0 0 10 9 7 10 9 7 10 9



7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 1/2

(12) 10 12 (12) 10 12 (12) 10 12 12 2 2 2 2 9 9 9 9 10 10 10 10 12 12 12 1/2

(12) 12 12 0 0 9 0 7 0 5 0 9 0 7 0 5 0 9 0 7 0 5 0 9 10 1/2

9 12 9 10 9 10 9 12 9 10 9 10 9 12 9 10 9 10 12 12 12 tull 1/2



D.S.  al Coda   
E

and run - nin', I scream and shout \_\_\_\_\_

Guitar 3

*f*

Guitar 2

P.M. lift mute *f*

 Coda C5 G5 F5 C5 G/B G5

(Run \_\_\_\_\_) (Run — ri - ot.) C'-mon, run with me.

# Outro

Rhythm Fig. 2  
Rhythm guitar

C5 D G5 F5 A B C5 D G/B A F5 (end Rhythm Fig. 2)

(Run \_\_\_\_\_) (Run — ri - ot.)

Guitar 4

full full full full hold bend

16 16 10 10 17 15 17 15 17 17 20 20 20

w/Rhythm Fig. 2 (2 times)

C5 G5 F5 C5 G/B

(Run. ) (Run ri - ot.) Hey! I'll take

8va -

hold bend

(20) 20 20 16 16 17 20 20 20

F5 C5 G5 F5

you from your mis - er - y. C' mon!

8va -

full full

(20) 22 22

C5 F5 A5

loco Stick with me!

full full full full

15 15 10 8

Rhythm Guitars Guitar 1

who repeats

10 9 10 9 7 9 7 5 7 5

# Fill 1

# Fill 2





**[B]** Guitar 1 plays Rhy. Fig. 1

$$Em(add2)$$

out of reach \_\_\_\_ yeah.  
in - to you \_\_\_\_ yeah. \_\_\_\_

You could try \_\_\_\_ (w/echo repeats)  
You could hide \_\_\_\_ (w/echo repeats)

Guitar 2 (2nd time)

*ppp*

10

Gmaj7 D(add4)

to get clos-er to me.  
it's just a one way street.

Oh, I'm in luck  
I be-lieve

Guitar 2

P.M.—  
*pp* w/slapp back echo *mp* *mf* (continue simile)

5 5

Gmail?

\_\_\_\_\_

\_\_\_\_\_

I'm in deep. \_\_\_\_\_ yeah, \_\_\_\_\_

I'm in you, \_\_\_\_\_ yeah, \_\_\_\_\_

hyp - no -

o - pen

Guitars 1 (clean tone) and 3 (w/distortion)

The musical score for 'Guitars 1 (clean tone) and 3 (w/distortion)' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, including slurs and ties. The score is divided into four measures by vertical bar lines.

Em(add2) Gmaj7 D(add4)

ize wide, that's right! I'm sha-kin to my knees, Dream me off my feet oh, be-

0 2 4 5 4 2 3 5 4 5 4 5 5 4 5 5 4 5 5

**Guitar 4** (clean tone)

**D** **Dsus4**

**Pre Chorus**

**C** Guitar 2 plays Fill 2 on D.S. Guitar 5 plays Fill 6

lieve in me. I got - ta know to - night

**Guitar 4**

let ring w/har

**G6/B** **D** **Dsus4** **C (add2)**

if you're a - lone to - night. Can't stop this feel -

**C** **G5** **D** **Dadd2**

**Guitar 2** plays Fill 3

- in' can't stop this fire. Oh, I get hys -

**Chorus**

**A** **Guitar 4** play Riff A (2 times) (Em)

**Guitar 2** E

**(C)** **D** **(D)** **D5**

ter - i - cal. hys - ter - i - a oh, can you feel it? Do you be -

**Guitar 1**

(Oh, can you feel it?)

D5 *dive w/bar* (Em) *w/bar* (C) D

lieve it? It's such a mag-i-cal mys-te-ri-a when you get that  
(Do you be-lieve it?)

10 8 10 10 10 8 10 8 10 8 10 8

*D5* *To Coda*

feel-in', bet-ter start be-liev-in' 'cos it's a  
(when you get that feel-in') (bet-ter start be-liev-in' it's a)

10 8 10 7 7 7 10 8 10 7 10 7

Guitar 2 E5 C 1. D

mir-a-cle, oh, say you will. Ooh babe. hys-te-ri-a when you're near

Guitar 1

10 10 10 10 8 10 10

Guitar 4 Riff A! P.M.

x 9 7 9 9 7 9 7 10 9 (x) 9 7 10 9 7 7 5



Musical score for "The Highway" by The Highwaymen. The score is in 3/4 time and consists of three systems. The first system has a treble staff with a melody and a bass staff with a bass line. The second system continues the melody and bass line. The third system includes a guitar solo in the treble staff and a bass line in the bass staff. The guitar solo is marked "Guitar 3 plays Rhy. Fig. 2" and "A5". The bass line in the third system is marked "P.M. on ⑤" and "1/2". The score ends with a double bar line.

moderate

Key signature: one sharp (F#)

4/4

Guitar 5

Guitar 6

scoop w/bar

Guitar 6 plays lower harmony

A5

7 10

10 12 10

10 12 10

10 9

9 9 9 9 9 9

12 14 14

12 14 12

4 6 4

\* Guitar 6 w/chorus vibrato (Leslie) effect

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar introduction with a D5 chord, followed by the vocal melody and guitar accompaniment. The score includes a "D.S. to al Coda" instruction and a final Coda symbol. The guitar part includes a "Guitar 6 out" instruction.

$\oplus$  *Coda*

Guitar 4 plays Riff B (2 times)  
Guitar 2 continue simile  
(Em)

musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. The score is written for voice, guitar, and bass. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics: "mir-a-ele. oh, say you will Ooh, babe. (Oh, can you feel it) Ooh ba-by". The guitar line is a simple arpeggiated pattern. The bass line is a simple eighth-note pattern.

(Em) (C)

Oh! — Hys- te- ri- cal. Hys- te- ri- a.

(Do you be- lieve I get hys- te- ri- cal?) out (Hys- te- ri- a.)

10 8 7 10 7 10 7 | 10 8 7 10 8 7 | 10 8 7 10 8 7

D E5 C

Guitar 4 plays Riff A<sup>1</sup>

You'd bet- ter be- lieve-it! 'Cos it's a mir- a- cle, oh,

(When you get that feel- in') (bet- ter start be- liev- in')

10 8 7 10 7 7 7 | 10 8 7 10 10 7 | 10 8 7 10 8 7

C D

say you will. Oh babe, say\_ you will.

10 8 7 10 7 8 7 | 8 10

Guitar 4

Riff B

light P.M. —  
clean tone w/chorus

9 7 9 9 7 9 7 | 10 9 10 9 7 10 7 | 7 7 7 7 9 7 7 7 | 7 7 7 7 9 7 7 7



**A** **Outro**  
Guitar 7 plays fill 7 (14 times)  
D(add4)

Guitar 2

Gmaj7

Guitar 1

Guitar 4

D

Dsus2

(Get clos-er to me. \_\_\_\_ ) Get clos-er ba-by\_

Guitar 2

Guitar 1

light P.M. -

D D(sus2)

(Oh. Ba - by. (Oh. Clos -

10 10 10 10 12 12 7 5 7

Riff C

light P.M.

5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5

Guitar 1 plays Riff C (8 times)

D(sus2)

Guitar 5 plays fill 8

- er, (clos - er, clos - er, get clos - er, ) clos - er to me.

Guitar 3 3 P.M.

full full

(7) 7 9 (9) 7 7 7 9 10 (9) 7 9 7 9 10

Guitar 4 7 Dsus4 D Dsus4 D Dsus4 D

Guitar 2

10 10 12 12 9 14 14 12 15 12

Dsus4 D      Dsus4 D      Dsus4 D

begin fade

Guitar 3

D      Dsus4 D

fade out

10

Guitar 4

Riff A

P.M. clean tone w/chorus

Fill 2

Guitar 2

*mp*

P.M.

Fill 3

Guitar 2

P.M.

Fill 4

Guitar 2

swell-in w/volume control

*PPP* *mp*



## EXCITABLE

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

Free Time      Rock ♩ = ca 134      Introduction  
Vocal Sound Effects      In Time      (Guitars and Drums)

Vocal Sound Effects (Guitars and Drums)

"Are you excitable"... etc.

Guitar 1

Riff A

(Stand)

T  
A  
B

9 7 6 9 9 9 12 12

Gtr. 1 repeat Riff A (3 Times)

up, say yeah, \_ stand up.) (Stand

up, say yeah, \_ stand up, nev - er go down) stand

Em7 A7 A7sus4 Em7

up! Stand up! Check it out!

8 7 9 X X  
7 7 9 X X  
9 7 9 X X

5 6 X 7  
5 6 X 5

8 7 9 X X  
7 7 9 X X  
9 7 9 X X

5 7 5 7 0

**B Verse**

A7 A7sus4 Em A7 A7sus4 Em

Ah, this o - o - ob - ses - sion it's get - tin' a - in - vit - in'.

5 6 5 5 5 5  
5 6 5 5 5 5

X X 6 7  
X X 5 5

X X X  
X X X  
X X X

(\* Gtr. I vib w/bar)

A7 A7sus4 Em A7 A7sus4 E5

a lit - tle a, X - rat - ed, a lit - tle bit ex - cit - in'.

6 7 X  
5 5

X X X X X X X X

6 7 9 9  
5 5

**C Chorus** (on repeat play Chorus Fig. 2) \*\* scratch take; emphasize harmonics as well as muffled tones

Em A7 A7sus4 Em (2nd X)

(Stand up.) Stand up. (Say yeah.) (Stand up.) Stand up. Oh

6 6 7  
5 5

X X X X X X X X

6 7 9 9  
5 5

0 0 0 X X X 0 0 0 X X X



Em7 A7 A7sus4 Em7

(Ooh.) (Ooh \_)

(Ooh.) (Ooh \_)

Gr.3 plays fill 1

**D Verse**

A7 A7sus4 Em A7 A7sus4

Ah, this - a te - temp - ta - tion, It gets - a

(Oh \_ \_ \_ \_)

(Whoa \_ \_ \_ \_)

vib w/bar

Gr.3 plays fill 1

Em A7 A7sus4 Em

a - out - ra - geous, Ha! It's such a a sen - sa - tion,

(Oh \_ \_)

(Whoa \_ \_)

(Oh \_ \_)

Gr.3 plays fill 3

A7 A7sus4 Em A7 A7sus4

a lit - tle bit co - con - ta - gious. Hey! Hey! (Stand

(Whoa \_ \_ \_ \_)

(Oh \_ \_ \_ \_)

(Whoa \_ \_ \_ \_)

Gr.3 plays fill 3

A7 A7sus4 Em A7 A7sus4 Em 2nd time: play fill 2

(Stand up.) Stand up. (Say yeah.) Say yeah. (Stand up.) C'mon, —

6 7 7 6 7 7 0 0 0 X X X 6 7 5 0 0 0 X 12

Em7 1st Time A7 A7sus4

get in the groove, — ya know I get so (Ex - cit - a - ble) I real - ly

10 10 10 10 10 10 10 10 10 8 7 9 5 6 7 5 5 7 7

Em7 A7 A7sus4 Em7 (2nd X)

get so (Ex - cit - a - ble) I wan - na get you you (Ex -

8 7 7 9 X X 5 0 X 8 7 9 X X 0 7 7 9 X X

A7 A7sus4 (2nd X) 1. F5

cit - a - ble.) So, ba - by so c'mon let's go! Ah, ba - by, don't say no. —

6 7 5 5 7 0 0 5 7 0 0

2 Gtr.3 plays Rhy. fill 2  
E5 (Drums and Synth.) (continue w/vocal effects)

**E Interlude**

let's go! "Are you excitable"? "Are you excitable"?

(Gtrs. Tact)

Gtr.1 and 2 E5

Gtr.4

Full

14 17

12 12 12 12 9

E5 E5 D5 E5

**F Bridge**  
E5

Riff B

Gtr.1 P.M. P.M. P.M.

Gtr.1 plays riff B (12 Times)

Gtr.3

Em

8 va ..... Inch by inch, .....

Gtr.5 Open Harmonics

\* Very legato (let ring)

Harm

12 19 17 19 19 12 (19) (12) 19

\* swell-in lightly w/volume control

mile by mile. .... what I do. .... I do in style. .... You got your

8 va .....

harm.

harm.

(19) 19 14 19 (19) 17

leath-cr. .... la-lace. .... long and lean .... bal-lis-tic a lip-stick

8 va .....

harm.

w/bar (sustain tones)

harm.

w/bar (sustain tones)

14 (17) 19 19 (19) 19

G

E5 D5 E5 D5 E5 A5

dream ma-chine. .... (Oh .... ) You got to

Guitars 1,2

(Whoa .... )

1/2

E5 A5 E5 A5

do it! (Oh \_\_\_) Ah, do it, do it! (Oh \_\_\_) Hey, C'mon and (Whoa \_\_\_)

1/2 1/2

E5 A5 E5

do it! (Oh \_\_\_) Oh, \_\_\_ you know I get so (Ex -

1/2

Guitar 1

*mf* P.M. P.M. P.M. P.M. P.M.

D5 E5

- cit - a - ble, \_\_\_) I real - ly get so (Ex - cit - a - ble, \_\_\_) I wan - na

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

G5 E5

get to \_\_\_ you. (Ex - cit - a - ble, \_\_\_) so, C'mon let's go!

P.M. P.M. P.M. P.M. P.M. P.M.

Guitar 1

*f* slow dive w/bar 2 1/2

**H** Outchorus

Em A7 A7sus4

I real-ly get so Ya know I

(both guitars) (Ex - cit - a - ble. \_)

Em A7 A7sus4 Em

get so (Ex - cit - a - ble. \_) I wan - na get you (Ex -

A7 A7sus4 Em Guitar 2 plays rhy. fill 1 A7 A7sus4

cit - a - ble. \_ so ha - by let's go! (Ex - cit - a - ble. \_) Ya know I

Em7 A7 A7sus4 Em7

get so I real - ly get so

(Ooh \_ ooh \_ ) (Ex - cit - a - ble. \_) (Ooh \_ ooh \_ ) (Ex -



A7 A7sus4 Em7 A7 A7sus4

cit - a - ble... ) I wan - na get you (Ooh ooh ) (Ex - cit - a - ble... )

Begin Fade

Ex -

Em7 A7

cit - a - ble. (Ooh ooh ) (Ex - - - cit - - - a - ble... )

Guitar 2 rhy. fill 3

Em7 A7 A7sus4

(Ooh ooh ) Ba - by, let's go. (Ex - - - cit - a - ble... )

Em7 A7 A7sus4 Em7

(Ooh ooh ) (Ex - cit - a - ble... ) Ya got me shi - ve - rin' (Ooh ooh ) (Ex - )

Fade out

**Fill 1**  
Guitar 3

**Fill 2**  
Both guitars

**Rhy. Fill 1**  
Guitar 2

**Fill 3**  
Guitar 3

**Chorus Fig. 2**

**Chorus Fig. 2 (cont.)**

**Rhy. Fill 2**

**Rhy. Fill 3**  
Guitar 2

**Rhy. Fill 4**

# LOVE AND AFFECTION

Words and Music by  
Steve Clark, Phil Collen, Joe Elliott,  
Robert John Lange and Rick Savage

Moderate Rock (♩ = 100-102)

## A Introduction

Guitar 1 Rhythm Fig. 1 A5 (w/echo) P.M. Guitar 2

Guitars 1,2

*f* swell in w/volume control

T A B 3 5 3 4 0 7 7 5

Guitar 3 *f* vibrato w/bar

T A B 12 14 14

G5 A5 G5

(end Rhythm Fig. 1) Guitar 1 plays Rhythm Fig. 1

Guitars 1,2

*f* swell in and out in rhythm w/volume control

T A B 3 5 3 4 0 6 7 5 3 5 3 4 0

A.H. (8va)

A.H.

10 12 12 12 12 12 10 10 10

\*Touch harmonic at 28th fret

## A5

Guitar 2:

DS

Guitar 1 You got the fire, ba - by, I got the heat, can you han - dle it? \_\_\_\_\_

P.M.

A5

P.M.

P.M.

125

ren - der it. \_\_\_\_\_

oh, \_\_\_\_\_ it's a

P.M.

P.M.

♫ (on D.S. Slide guitar plays fill 3)

**C** Pre Chorus

CS

85

pas - sion crime                      with a    dan - ger sign,                      oh, can you    han - dle it?                      yeah. \_\_\_\_  
pas - sion play                      in a    diff - 'rent way.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Slide guitar

with a dan - ger sign,  
in a diff - 'rent way.

oh, can you han - dle it?

yeah. —

Slide guitar

vib. w/slide

Rhythm guitars

G5 Slide: guitar plays fill 1

Rhythm guitars

You're just an - oth - er girl, I'm just an - oth - er man, it's just an -

Guitar 3

10 12 12 10 10 12 12 12 10

[illegible][illegible]

A5 (w/Rhythm fig. 2) D5

love, the wrong rea - son, yeah, it don't mat - ter to me.

P.M.

G5 (D.S.X) *To Coda* 1. A5 (Gtr. 3 plays Rhy. Fig. 3) (2 times)

Guitars 1 and 2

I got the heart, ba - be, you got the beat, take a

(3. Oh \_\_\_\_\_ (2. I don't \_\_\_\_\_ 1 don't \_\_\_\_\_ Gtr. 5 Riff A

w/flanger w/bar

D5 A5

chance on me. \_\_\_\_\_ We got the night, ba - be,

w/bar

D5

We got the dream, oh, \_\_\_\_\_ i - mag - ine it. \_\_\_\_\_ Oh, \_\_\_\_\_ it's a

(End Riff A)

let ring

2. A5 Gtrs. 3 and 4 play Rhy. Fig. 2 D5

need \_\_\_\_\_ your un - der - stand - in'. Oh, babe \_\_\_\_\_ can't you un - der - stand me \_\_\_\_\_

need, I don't need your un - der - stand - in'.

P.M.



# **E** Interlude

G5

Asus4

A

G5

Gtr. 2

w/bar

c' mon try and see.

Gtr. 6

P.M. - - - - -

Asus4

A

G5

Asus4

A

Gtr. 7 plays fill 2

Gtr. 6 (tacet)

Gtrs. 1 and 2

Gtr. 6

yeah, yeah.

(Gtr. 6 out)

P.M.

P.M.

## Guitar solo

A5 (Gtr. 5 plays Riff A w/vocal)

Asus4 A

Asus4

A

slide gtr.

(synth/vocal line)

w/echo

light P.M. - - - - -

let ring

\* all slides with steel bar or bottleneck

A5

D5

(Gtrs. 1 and 2 repeat rhy. fig.)

D5

D.S. *al Coda*

Oh, it's a

slide and trem. bar scoops

5 5 12 12 12 10 10 10 19 (19) 14 17 14 17 19 14 14 17 14 17 19 14

D5 G5

fec - tion. Don't gim - me love \_\_\_\_\_ gim - me what you got \_\_\_\_\_ Oh. \_\_\_\_\_  
 8 va fec - tion) (I don't need) (Don't gim - me

Full 15 15 14 14 14 16 14

A5 D5

Love, the wrong rea - son. I don't need it. don't need.  
 8 va love, I don't need the wrong rea - son.) (I don't need)

Full 15 14 14 14 15 15 14 14 14 14 14 14 14 14

Begin Fade

G5 A5

\_\_\_\_\_ it, Oh babe. Need \_\_\_\_\_ your un - der - stand - in'  
 8 va (I don't need, I don't need your un - der - stand - in')

Full 16 15 14 14 14 15 15 15 15 14

D5 G5

(I don't need \_\_\_\_\_) Oh \_\_\_\_\_ (Don't gim - me)

12 14 14 14 14 14 14 14 14 14

**Fill 1**  
slide gtr.

**Fill 2**

**Rhythm Fig. 2**  
Gtr. 3

**Gtr. 4**

**Rhy. Fig. 3**  
Gtr. 3

**Fill 3**  
slide gtr.

WOMEN

ROCKET

ANIMAL

LOVE BITES

POUR SOME SUGAR ON ME

ARMAGEDDON II

GODS OF WAR

DON'T SHOOT SHOTGUN

RUN RIOT

HYSTERIA

EXCITABLE

LOVE AND